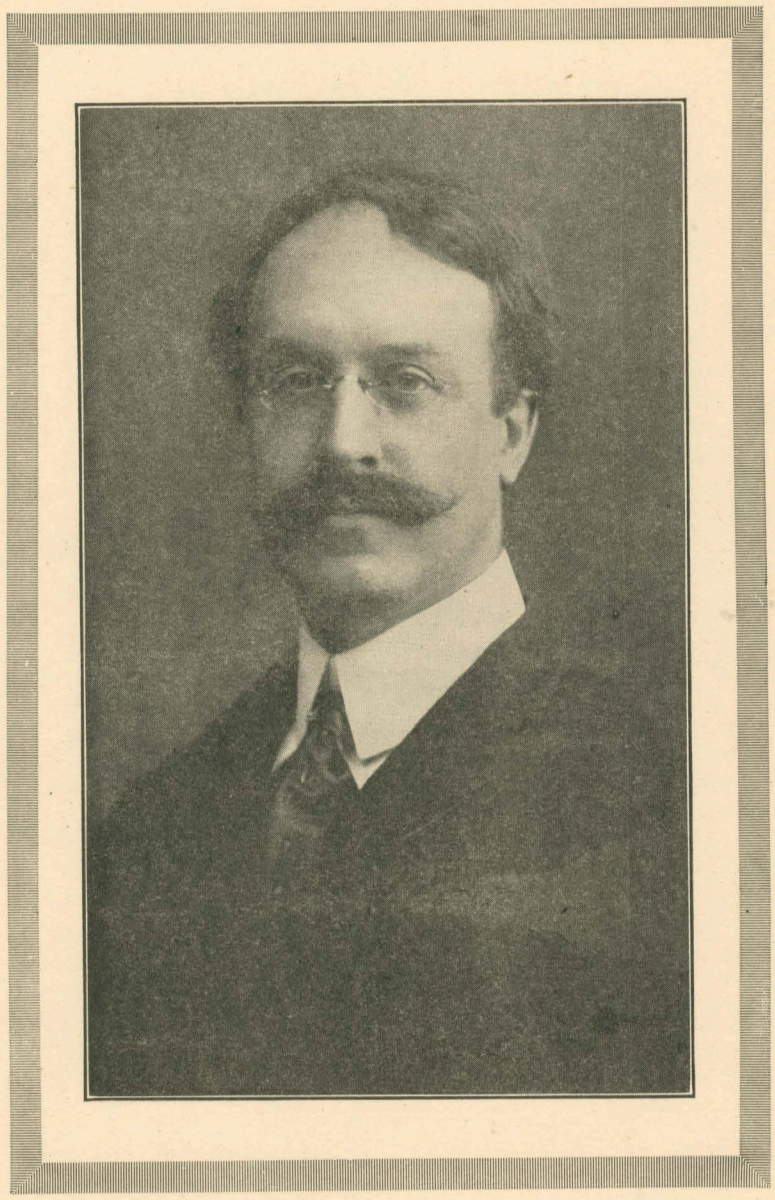
PRELUDE

FROM

THREE BAGATELLES

By

HENRY HOLDEN HUSS



GENERAL INFORMATION AND INSTRUCTIONS ON
METHOD OF STUDY BY THE
COMPOSER

FORM AND STRUCTURE AND HARMONIC ANALYSIS
BY
ALEXANDER HENNEMAN

BIOGRAPHICAL SKETCH AND GLOSSARY
BY
EMERSON WHITHORNE

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PRELUDE

FROM

THREE BAGATELLES

BIOGRAPHICAL SKETCH—HENRY HOLDEN HUSS

Born at Newark, New Jersey, June 21st, 1862.

ON his father's side Henry Holden Huss is of Bohemian ancestry; he is descended from Leonard Huss, brother of the great martyr, John Huss; his maternal great-grandfather was Levi Holden, one of Washington's staff officers. Huss was brought up from his birth in an intensely musical atmosphere. His father, George John Huss, was a distinguished teacher of the piano, and organist in America for over 50 years, and composed many artistic songs, choruses and piano pieces. His mother had a delicately sensitive musical perception.

Young Huss composed his first composition, a little patriotic song, voicing his joy at seeing the American flag on returning from Europe when only five years old. His first studies were under his father; he continued his studies with Otis B. Boise. In 1882 he entered the Royal Conservatory of Music at Munich, graduating with honors in 1885; there he studied theory in all its branches, organ with the celebrated master Joseph Rheinberger and piano with one of Liszt's most poetic pupils, Professor Joseph Giehrl (a great Chopin and Bach specialist).

At Huss's first appearance with orchestra he played Beethoven's G major concerto. At his graduation he played his Rhapsody for piano and orchestra, and afterwards with the Boston Symphony Orchestra in Boston, and with Van der Stucken in New York. He has played his piano concerto, in B major, Op. 10 (G. Schirmer) with the following orchestras: The Boston Symphony, the New York Philharmonic, and the Pittsburgh, Cincinnati and St. Paul Orchestras. His violin sonata in G minor, Op. 19 (G. Schirmer) has been played by Ysaye, Arthur Hartmann, Kneisel, Spiering, Lichtenberg and others with the composer as pianist (except in the performance by Ysaye). His violin concerto in D minor (Mss.) was played by Maud Powell with orchestra. Zimbalist has concertized with his "Berceuse Slave" while his 'cello sonata has been performed by the composer and Alwin Schroeder, Boris Hambourg, May Mukle, Lillian Littlehales and others. His string quartet, written for Ysaye at the latter's request, had its first performance by the Kneisel Quartet.

His numerous songs have been sung in concert by Louise Homer, Alma Gluck, Christine Miller, de Vere-Sapio (who sang his "Cleopatra" with the New York Philharmonic, Anton Seidel conducting), David Bispham (who has sung ' The Seven Ages of Man" over one hundred times in public), Oscar Seagle, the composer's wife, Hildegard Hoffmann Huss, and other distinguished singers. Rudolph Ganz, Raoul Pugno, Katherine Goodson, Aus der Ohe, Wm. H. Sherwood and E. R. Kroeger are among the pianists who have played his numerous piano compositions. His choruses have been sung in New York (Musical Art Society), Boston, Chicago, San Francisco, Melbourne, Australia, etc.

In 1904 he married the well-known and very gifted concert singer, Hildegard Hoffmann. Their first joint recital was given at the White House for President and Mrs. Roosevelt; they have appeared in joint recital in London and on the continent, and have made many concert tours in the United States. Mr. and Mrs. Huss live in New York, being busy and successful teachers. They frequently spend their summers at their cottage at Lake George, Mr. Huss doing his composing in a picturesque studio on the mountainside, surrounded by his own forest, and commanding a glorious and extended view of the lovely lake.

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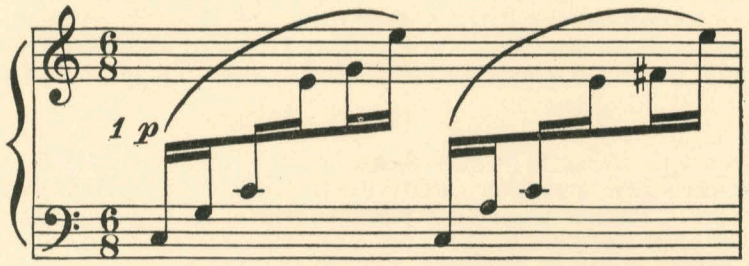
Below is given a representative list of ten piano compositions by Mr. Huss, together with their respective publishers:

1. Op. 17, Four Preludes in D-flat Maj., D Maj., E Maj. (for the R. H. alone) and A-flat Major: Grades III, IV, V. (G. Schirmer).
2. Valse in A major, Op. 20, Grade IV, (G. Schirmer).
3. "To the Night," Poem for Piano, Op. 21, Grade V, (G. Schirmer).
4. "Menuet Mignonne," Op. 27, Grade IV, (C. Ditson).
5. "Sur le Lac" Etude, Op. 26, Grade VI, dedicated to Leopold Godowsky. (G. Schirmer).
6. Gavotte Rococo, Op. 26, Grade V, dedicated to Ossip Gabrilowitsch. (G. Schirmer).
7. "The Brooklet," Op. 26, Grade V, dedicated to Rudolph Ganz. (G. Schirmer).
8. Valse Intime, Op. 27, Grade VI, dedicated to Harold Bauer. (O. Ditson).
9. "Etude Romantique," Op. 23, Grade VI, dedicated to I. J. Paderewski. (G. Schirmer).
10. Nocturne, Op. 20, Grade III, (G. Schirmer).

GENERAL INFORMATION: The term *Prelude* is applied to compositions of a free and improvised character. As the second of these *Three Bagatelles* is a little *Gavotte*, we may consider this *Prelude* as an improvisation introductory to the graceful, old-fashioned dance which follows. This composition, without any alteration whatsoever, would make a charming harp solo, and it may be of assistance to the student to imitate the liquid tones of the harp in his interpretation.

METHOD OF STUDY: Although all the 16th-notes are to be played evenly, there must be a rhythmic feeling of two-note groupings, not three, thus:



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The tonal volume should never exceed *forte*, otherwise the peculiar charm of this *Prelude* will be lost. The combination of soft and damper pedal contributes largely to the harp effect desired. The student should not fail to notice carefully the indications for the damper pedal. In measures 1—16 it must be released the moment a low bass note is sounded, but be depressed instantly so that this low tone will be included in the harmony of each succeeding broken chord. The same procedure is followed in measures 17—24 and 29—43, except that in these measures the pedal changes occur with the highest notes in the treble.

It is evident in measures 1—16 that the highest notes of the treble groups carry a melody, and yet as these notes do not occur on the pulses, they must not predominate. Indeed these measures should be interpreted with special regard to their harmonic structure, for the harmonic fabric is so varied and colorful that the melodic line requires no accentuation.

Let the student observe the increase and decrease of tone in measures 6–7, followed by a slight retarding of the time in m. 8, and the softest possible tonal quality; then measures 9—16 continue as a sort of echo of what has gone before.

Beginning with m. 17, it is advisable to let the melody stand out above the descending figures. These melody notes should be sustained and somewhat marked. The general character of measures 17—24 is more bold than that of measures 1—16, while measures 25–26 are to be given *forte*, immediately succeeded by the echo of this passage *piano* in measures 27–28. The student should compare measures 29—31 with measures 17—19, noting the similarity of these measures and the transposition.

From m. 29 to the end of the composition the mood is again subdued—half-lights and shadows—but with the melody sounding softly above the harmonies. A comparison should be made of measures 37–38 and measures 29–30. The *B* in the treble of the second half of m. 43 requires sufficient tone to sound through until the first *C* in the succeeding measure, where the melody proceeds to its close, etched out by the first note of each right-hand group

until the 8th-note *E* in m. 46. Here the original *tempo* is again taken up, and the ascending *arpeggio*—formed of the *C* major triad—flows smoothly and evenly to the high *E* in m. 47. In the two closing chords the top *C* should be given a little more volume than the other chordic tones.

FORM: With the exception of the Cadenza measures 25—28, and the Coda measures 44—48, this Prelude is built up of eight measure per.ods. In m. 44 the end of the period and the beginning of the Coda overlap.

For Overlapping of Period in a composition, see Progressive Series Catalog: Sinding, *Rustling of Spring.*

HARMONY: The second half of m. 8 is a dominant ninth chord, G–B–D sharp–F–A. The original fifth D is raised. This chord resolves to the tonic chord C major. A small diminished seventh chord, D–F–A flat–C is found at the last half of m. 14. The last half of m. 35 contains the dominant seventh chord D–F sharp–A–C.

For Seventh Chords in compositions, see Progressive Series Cata og: Grieg, *The Butterfly;* Rubinstein, *Melody in F.*

GLOSSARY

NAMES

Bach,	pronounced,	Bäkh.
Beethoven,	"	Bā-tō-ven.
Chopin,	"	Shō-pȧn, (nasalized).
Rheinberger,	"	Rīn-bĕr-ger.
Giehrl,	"	Gēerl.
Ysaye,	"	Ē-sī-yē.
Van der Stucken,	"	Văn dĕr Stook-en.
Seidel,	"	Sī-dl.
Aus der Ohe,	"	Aus dĕr Ō-ĕ.

TERMS

andantino,	pronounced,	än-dän-tēe-nō, a little slower than *andante;* generally used as meaning quicker than *andante.*
simile,	"	sē-mē-lĕ, similarly.
una corda,	"	oo-nä kŏr-dä, one string, (soft pedal .
piano,	"	pē-ä-nō, soft, weak.
pochiss. rit. (pochissimo ritenuto)	"	pō-kēs-sē-mō rē-tĕ-noo-tō, a very little slower.
a tempo,	"	ä tĕm-pō, in time.
forte,	"	fōr-tĕ, loud, strong.
poco ritard. (ritardando),	"	pō-cō rē-tär-dän-dō, slackening the time a little.
poco a poco,	"	pō-kō ä pō-kō, little by little.
gavotte,	"	gȧ-vŏt, an old French dance generally in quadruple measure.
bagatelle,	"	bäg-ä-tĕl, a short musical composition not too serious in character.
arpeggio,	"	är-pĕd-jē-ō, notes of a chord played in succession, in harp style.

To Miss Katherine Elizabeth Clark Morris

Grade 3-b

Prelude

HENRY HOLDEN HUSS. Op. 30, No. 1.

Andantino

p *una corda* *simile*

pochiss. rit. *pp* *a tempo*

simile

poco ritard.

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16 17 a tempo 18

Ped. ✻ Ped. simile

19 20 21

22 23 24

8

25 f 26 27 p p

tre una corda

Ped. ✻ Ped. ✻ Ped.

28 poco rit. 29 p a tempo 30

✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped.

31 32 33

34 35 36 poch. rit.

37 a tempo 38 39 40

Ped. simile

poco - - - a - - - poco - - ritard. a tempo

41 42 43 44

45 poco rit. 46 a tempo 47 48

PRELUDE

RECITATION QUESTIONS

BIOGRAPHY:

1. Give a short sketch of the composer s life.
   Ans.

POETIC IDEA:

2. On what instrument besides the piano could this composition be played?
   Ans.

METHOD OF STUDY:

3. How are the 16th-notes to be grouped?
   Ans.

4. Explain the use of the damper pedal in th s composition.
   Ans.

5. How are measures 1—16 to be interpreted?
   Ans.

6. How is the melody to be treated after m. 16?
   Ans.

7. What is the mood of measures 29—48?
   Ans.

8. What tone predominates in the closing chords?
   Ans.

FORM:

9. At which measure does the period beginning at measure 17 end?
   Ans.

HARMONY:

10. Name the triad in measure 17, beats 1, 2, 3.
    Ans.

11. Name the fundamental position of the Seventh Chord in measure 37.
    Ans.

GLOSSARY:

12. Define and give pronunciation of *andantino, simile, una corda, pochiss. rit.*
    Ans.

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